



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

his prince." What he really pities is the exile and death of King Frederick: "denique sistit Spumantem ad Ligerim, parvaque includit in urna" (*Ecl.* iv, 84-85). On p. 142 there is a pleasant remark, that the singer in Grotius' *Myrtilus* "boasts 'the strains which once Arion sung,' which, rather curiously, include the sea-faring of Jason, Ulysses, Circe, Calypso, Nausicaa, etc." They include nothing of the sort; the lines about Jason, Ulysses, and the rest, have nothing to do with Arion's song.

There are too many misprints in the book, and a good many other errors which can hardly be laid to the printer's charge. There are easy references to the ancient playwrights 'Antiphanis' (pp. 13, 14, 15) and 'Diphylus' (15). 'Paulus Silentuarius' has an odd look (39, 215), and so have the masculine names 'Lycota' (52) and 'Polybata' (53). Even the classical scholar will take a second look at 'Pomponius Bononiens' (41, 216) and at 'Lucian's "play" *The Fisherman*' (31). Tasso's *Aminta* is variously called *Amyntas* (72, 76, 77, 93), *Amynta* (136), *Amintas* (138), and the author twice speaks of the 'Spanish' eclogues of Camoes and Bernardes (86, 108). A certain French writer is called 'Giovanni Martin' (87), apparently because Torraca called him so, and another is called 'Franciscus Champion' (95) because of Campaux's Latin. But 'Jacob Vanieri' (95) is not what Campaux meant by 'Jacobus Vanieri,' and the name should not have gone into the 'bibliography' under 'J': 'Jacobi, Vanieri' (206). Even Ulrich von Hutten's name is carefully transcribed from the Latin Thesis as 'Hulric de Hutten' (200), and so is the date of one of his poems, 1488—though that is usually given as the date of his birth.

On pp. 201-211 there is a long and imposing 'Bibliography of Piscatory Literature.' This is very badly made, it is badly printed, and it is shamelessly padded. Some of the authors have a strange look in this class: Homer (*Iliad* and *Odyssey*), Lucan (*Pharsalia*), Baptista Mantuanus, Milton (*Lycidas*), Nonnus (*Dionysiaca*), Ovid (*Metamorphoses*), 'Pomponius Bononiens,' Sidney (*Arcadia*), Virgil (*Aeneid* and *Georgics*). Yet even this is

matched by a 'Chronological List of the chief English Piscatories' (pp. 212-213) which somehow includes Spenser's *Faerie Queene*, Shakespeare's *Pericles* and *Tempest*, and Milton's *Paradise Regained*. A good many items are merely transferred from the pages of Campaux or Torraca, or from Carrara's *Poesia Pastorale*, with no additional bibliographical details. For Jacques de Fonteny's *Iolas*—a poem which "recalls by its title and general tone the piscatories of Sannazaro" (p. 95)—we are told merely to "see Colletet—*Vita poetarum Gallorum*." See him where, and why? Campaux could mention this poem, in 1859, only on the authority of a statement in a manuscript treatise—"ut in *Vita poetarum Gallorum manu scripta* asserit Colletet" (p. 104). Dr. Hall fails to say just where he saw it, or where he got his impression of its "general tone."

W. P. MUSTARD.

The Johns Hopkins University.

CORRESPONDENCE

THE 1536 TEXT OF THE *Egloga* OF JUAN DE PARIS

To the Editors of Mod. Lang. Notes.

SIRS:—In a recent publication of capital importance to the student of early Spanish drama, Kohler's *Sieben Spanische Dramatische Eklogen* (Gesellschaft für Romanische Literatur, Band 27, 1911), there is to be found a defect which I have the material to correct. The last of the texts reprinted, the *Farsa* of Juan de Paris, pp. 329-350, is based on an edition of the year 1551. The existence of the 1536 edition was known to Kohler,¹ cf. pp.

¹ The copy of which Ticknor gave an inexact description passed through the libraries of Salvá and Heredia into the Biblioteca nacional. What was perhaps only a suggestion on the part of Wolf has led Kohler (p. 183) to identify the *Farsa á manera de tragedia*, etc. (Valencia, 1537) with the *Egloga* of Juan de Paris. Among the available works that destroy this hypothesis, one might mention Gallardo, *Ensayo*, No. 636, where the list of characters and a synopsis of the play are given.

182-3, although he does not seem to know its present whereabouts. But one copy of the latter is known to bibliographers. It is now in the Biblioteca Nacional at Madrid under catalogue number R-4104. Since it is improbable that this play will be published again in the near future, it seems worth while to make available to readers of the Kohler text the variants of the earlier edition. A ms. copy of the 1536 edition that was made under my supervision and compared by me with the original, here serves as the basis of comparison. Kohler's emendations are disregarded for the present, and variant readings are given in full with the exception of interchange of *b*, *v* and *u*, *c* and *z*, *i* and *y*, *l* and *r*, and initial *f* and *h* from Latin *f*; dropping or retention of *h* from Latin *h*; doubling of *c* and *s*; and spellings *pus*, *pues*; *sancto*, *santo* in its several forms; and *-sc-* or *-c-* in Latin *-scēre* verbs and in *nescio*. The evident misprints of the 1536 edition are enclosed in parentheses. Abbreviations are expanded in italics, but the sign for the conjunction *y*(é) is passed over unnoticed.

Title-page Egloga for Farsa, and date 1536, line 6 (cuento), 22 y dezilla, 31 mi anima, 32 de te conocer, 33 E dame, 36 el mundo/el diablo, 37 mi anima, 38 concupiscencia, 40 orden amena, 41 E a vos, 44 abundosa, 45 vos plega, 55 holgança, 62 (trstie), between 64 and 65 (Estado) for Estacio, 66(toda), 84 otra, 95 prognos, 98 homicida, 119 a mi mesmo, 142 holgura, 150 aburriesse, 155 sutiles, 166 arancaras, 169 sabeyes, 172 busqueys, 186 (fnego), between 216 and 217 y el hermitaño, 218 me contino, 220 (quite), 235 siga, 237 hara le dexar, 239-240 quiero muy apressurado yr y. 247 traygo, 254 empiego, 259 tiñia, 263 resgaños, 266 matas, 277 buscallo, 296 (leuante te), 304 tambien tu, 309 dizme, 311 tenes, 344 que diz que vos, 354 terneos, 356 (gorgura), 359 los, 367 dezid, 376 lluego, 384 (mantega), 391 ños esso, 394 ños, 395 jurio, 403 ño, 407 lluzida, 408 no lay, 413 quies que lo, 418 veynte, 422 filosofança, 426 huerte tacaño, 429 y an soncas . . . encordojares, 451-452 and 455 are assigned to Vicente and 453-454 to Cremon, 462 y otea, 466 (agun), 471 al hermita, 483 ves, 496 ves el, 502 toca la, 507 (mantega),

528 allegado, 542 (dos), 554 entramos, 568 ymagino, 573 (braz), 577 comos, 579 diz vos, 582 tomar, 586 pelleja, 587 la ygreja, 592 dixiste, 599 que quirriel, 603 pardiez, 606 quirrie, 612 an que alos, 615 que es, 632 (y soy), 633 Huyamos, 646 eñllos,² 654 huydores, 658 halagos, 664 omitted.

A majority of these variants are of but slight importance, but a considerable number give satisfactory readings where the 1551 edition does violence to the meter or the sense of the play. In line 40 *amena* restores the rime.³ The following lines that are unmetrical by reason of length, hiatus within the hemistich, or displacement of accent may be corrected by reference to the variants of the 1536 text: 45, 95, 304, 309,⁴ 391, 413, 483, 528 and 579. Unusual syntactical constructions, suspicious forms and erroneously used words are avoided by following the older text in lines 22, 32, 84, 95, 119, 166, 218, 239-240, 254, 263, 354, 359, 429, 496, 586, 587 and 654.

The corrections of Kohler are generally supported by the 1536 text, but his attempt to restore line 344 was a failure. His emendation of line 67, on which both texts agree, is supported neither by the other passage to which he refers nor by the meaning of the sentence in which it occurs.

While I should not care to assert that the 1551 text is a direct reprint of that of 1536, there is not the slightest evidence of the hand of the author in its variant readings, and in nearly every case⁵ of material difference the earlier text is the better.

RALPH E. HOUSE.

University of Chicago.

² This is an abbreviation resulting from the crowding of two columns on the page.

³ Cf. Kohler, p. 188. Ticknor's statement concerning the careful construction of the verse is somewhat less apt when applied to the 1551 text.

⁴ The peculiar forms "*diz* me señora porque . . . estades" (309) and "*diz* vos" (579) are in both cases supported by the meter. The attempt to avoid them made by the editor or printer of the 1551 edition leaves the line too long and the accent displaced.

⁵ In line 568 the reading of the 1551 text is preferable.